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SPECIFICITY OF FORMATION AND DEVELOPMENT OF TRADITIONAL MUSICAL CULTURE IN THE KEMEROVO REGION TERRITORY¹

The timeliness of the article is determined by identifying general and specific characteristics of formation and existence of musical culture in the industrially developed region of Siberia, which preserves diversity of musical traditions. The goal is to identify specificity of formation of regional musical culture and to understand its main characteristics. The results of the research involve determining of correlations between peculiarities of historical paths and factors of formation of regional culture and specificity of musical folklore, and revealing of folklore samples related to secondary forms ("folklorism").

Keywords: culturology, culture, traditions, musical folklore, local particularities, industrial region, incomers, Old Believers, mosaic structure, Kemerovo region.

Culturological aspects of regional musical folklore studying requires understanding of specificity of culturology. Not having possibility to consider discussions on this theme in detail, we indicate only ones on which this article is based.

Their essence is in the following. Unlike cultural philosophy, studying the abstract universal level, and more descriptive sciences, studying the unique and particular one, culturology is designed to study the level connecting these two approaches and fill the gap in the structure of sciences about culture. Its subject is uniquely special issues conceived theoretically. Consequently, the culturological vision of the culture world is based on two axioms: acknowledging and emphasizing cultural diversity and the tendency to integral, consistent examining of cultural phenomena [1. P. 57–62, 238–239; 2. P. 47–52].

Accordingly, each cultural phenomenon is studied with the help of both its own and underlying philosophical-theoretical categories in genetic and casual interrelation with a certain cultural system (or subsystems) of considered culture at large. By this it is necessary to examine historic and sociocultural conditions of appearance and changeability in time of the phenomenon, its cooperation with other subsystems and with their influences and also results of such cooperation.

Using these methodological orientations to consider the indicated in the title problematics of the Kuzbass musical folklore, it is necessary to speak, therefore, about formation of this mainly mosaic type of a folklore picture and about its development in conditions of cooperation of different cultural flows, based on diversified in time and in matter population migrations.

In truth, there is a necessity of some categorical corrections. Formation of a tradition including musical and folkloristic one is a process and result of centuries-long evolution. But to avoid these issues is impossible. So the problem of formation is considered only at the level of historic and sociocultural conditions. Are

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they changing? Certainly, it is influenced by environment changes, historic events, changes of lifestyle and a type of economic activity and also people psychology. But can we speak about their development? It is doubtful. The idea of development also should be concretized. Though, opposed to progress, the development process is not necessarily complicating and improving but nevertheless, it is supposed to have a certain direction of changeability. That is why the development process naturally outsteps the Kemerovo region history. A resulting direction also can be determined clearly only after large historic stretches of time. At this stage we can speak only about some emerging development tendencies. Considering these preparatory methodological remarks, we can analyze the indicated problematics more concretely.

The significance of the paper is determined not only by insufficient coverage of studies of traditional musical culture of some regions but also by social need for knowledge about possible ways of its development.

From this position Kemerovo region is interesting because it is a unique in many characteristic region, a preserver of traditional culture. There are many factors which influenced incomers to have created the original in the conditions of the territory culture which was a specific way for the people to adjust to environment and mental mastering of it, among them we should enumerate the historic particularities of Russian people settlement in Siberia, the complicity of adaptation to a new geographic landscape, the remoteness from the central territories of Russia, the variable composition of the incomers who have brought their own traditions and cultural characteristics, the lively ethnic interrelations and interinfluence.

The important ethnos particularity is that a large amount of types and local options are appearing in it. This explains wealth and variety of styles and forms of self-expressions within each ethnic culture. Some of these varieties are so different that researchers indicate distinguished zones, for example, V.E. Gusev has indicated six main zones of the Russian tradition: Northern Russian, Southern Russian, Middle Russian, Ural, Siberian and Far Eastern tradition [3. P. 76].

The problem of historic succession has particular significance while studying regions which can be called conveniently "late secondary". This term is applied to regions which were formed relatively late in time and as a result of migration of ethnically variable population [4. P. 150].

One of specifics of the traditional culture of West Siberian Russians is that it belongs to traditions of late formation, otherwise, to a number of secondary folklore traditions, appeared on the base of European continental sources. There are four convenient types of "secondary forms" of culture: "quasi-like" (externally similar to the tradition, but appeared without direct correlation with it), recovered (already eliminated, but recovered by any factors), stylized (externally similar, but included in new cultural and everyday systems), generic (expressed in a form of a language, business writing, technical means of mass communication) [5. P. 37].

Formation of the Russian population of Kemerovo region was not tribal-based, but it was developed in conditions of the existing Russian nationality as an ethnic communion through massive and not so large migrations of more integral collectives and variable groups. By this in new regions people did not simply maintain and develop traditions, brought from the "metropole", but also created new ones: by means of synthesis, transformation and complicating by innovations from multi-regional and multi-local cultural fragments.

Studying the Siberian people culture, some scientists of the XIX century (A.P. Shchapov, S.V. Maksimov, etc.) stated that the Russian incomers “did not bring a lamp of art to Siberia”, that Siberians “do not have songs” and this is a consequence of their weak spirituality. They are too busy with fighting for surviving in harsh environment and with caring about their own material prosperity; they are negatively influenced by separation from “aborigine” Russia and by Asian peoples. On the contrary, other not less authoritative scientists (S.I. Gulyaev, A.A. Makarenko, V.S. Arefev) wrote about poetic genius of Siberians, about Siberia as a region where people carefully keep cultural values, often lost on the other side of the Urals. Probably we can not give conclusive characteristics and evaluations here like in many other issues of social and cultural life. Siberia is large and multifaced, and the Siberian people culture is so diversified that it is very difficult to apply any scheme to it. However, we should mark that denying of the Siberian culture originality influenced collecting and studying work on folklore.

The first publications of songs folklore of the Kuznetsk land appeared only in the second half of the XIX century. In 1860 prince N.A. Kostrov published materials about a wedding ceremony of Kuznetsk district in the second and third issues of “Tomsk provincial news”. In the first decades of the XX century M.V. Kazhenova studied a songs tradition of Tomsk province; in 1914 her work titled “From people customs of peasants of Pokrovka village” (now it is the Tisul district of Kemerovo region) was published. In 1926 records of songs folklore were made by employees of the Achinsk district museum and the district society for study of local lore in Tisul village of Achinsk county of Siberian region (today it is Tisul district of Kemerovo region). As V.M. Potyavin indicates, in 30s in Kusbass folklore was recorded by E.G. Borodina-Morozova. Large work for studying folklore of miners of Salair mines of the Kuznetsk Alatau and of coachmen of the Moscow tract was carried out by A.A. Misyuryov. His expedition resulted in collections of legends and tales of South Siberia in one of which he published texts of miners songs. Systematic work for collecting folklore of Kemerovo region was started by Kemerovo pedagogical institute (now university) supervised by V.M. Potyavin in 1962. Since the end of 70s the folklore archive of Novokuznetsk state pedagogical institute (now Kuzbass state pedagogical academy) started to be created, but still only a few texts were published in different issues (“Russian people everyday tales of Siberia”, “Russian tales of Siberia and the Far East: legendary and everyday ones”). In 60s–70s the Kuzbass songs folklore was collected by scientists of the sector of Russian folk creation of Buryat institute of social sciences, known musicologist A.M. Mekhnecov, students of Gnesins’ musical and pedagogical institute. Great contribution to studying and publishing of the songs folklore of Kuzbass was made by E.I. Lutovinova. Particular interest is aroused by the collection “People calendar of Kemerovo region”. Great work for collecting, noting, publishing and studying of Kuzbass songs was carried out by teachers and students of the musical department of Kemerovo state institute of culture.

Marking Kuzbass as a region of existence of specific musical traditional culture, we understand that the borders of folklore phenomena extension are convenient because historically territories of neighbor regions (Novosibirsk region, Krasnoyarsk region, Tomsk region, Altai region) had much in common.

The population of Kemerovo region was formed in the process of colonization of the south of West Siberia during the XVII–XX centuries. Among settlers there

were natives almost from all provinces of Russia, different in social and confessional composition. The process of forming and rooting of the Russian ethnos in Siberia was very complex. Much depended on how an ethnic communion was formed and in what surroundings it existed. For some groups the united characteristic was a class (the Cossacks). For others the factor of forming of an ethnographic group was originality of hunting, dog breeding and fishing activity and close economic, cultural and everyday contacts with aborigine population. For thirds the main consolidating characteristic was confessional (for example, belonging to Old Believers), etc.

People, come to Siberia, were influenced by variety of landscapes on some areas, vastness of space, making to overcome fear of its infinity, the Siberian climate (diurnal temperature differences, deep snow, long cold winter, floods of rivers, forest fires and other vagaries of nature). Whole way of life of Siberians was adapted to such conditions: their clothes, houses, technology of land cultivation, calendar-ceremonial holidays, etc. As V.M. Shchurov notes, environment brings strong emotional influence on folk singers. "Songs of inhabitants of the steppe differ from songs sounding in the forest belt; folk art of harsh northern areas can not be absolutely identical to folklore existing in an area with sunny climate. Specificity of extension surrounding singers certainly influences singing character: in mountains the voice sounds different than in the steppe and in the forest differently than in the open field" [6. P. 85]. So forming of specificity of musical folklore also connects with factors beyond folklore: specific natural and climatic and economical conditions of Siberia. In new conditions the incomers from the European part of Russia changed their own economical activity and way of life. This was reflected in calendar-ceremonial folklore, and this factor also influenced family rituals.

Mastering new lands, the incomers closely interacted with local inhabitants, traded with them, took over the experience of management. In the early stages of settlement there were marriages between Russian settlers and local women. Their children entered in the structure of the Russian population. In places that are remote from major centers where Russian families were not in the majority conjugal relations with local women continued in much later time. Great amount of conjugal relations of the incomers with local Turks resulted in specific the generation of Russian yasak people in Kuznetsk district.

Deportation played a great role in replenishment of the region by natives from European Russia. People, deported to Siberia, often were very employable and had great enterprise and activity in mastering new lands. Decembrist N.V. Basargin wrote: "As a country of deportation Siberia charitably accepted everybody indiscriminately. When a deported person crossed its borders he was not asked why. He was demanded only to behave well, to work diligently. In this case after some years he can expect not only prosperity but also respect of people" [7. P. 100]. Surely, the historic tradition of usage of the region territory for prisoning, penal servitude and deportation influenced forming of specific "prison" songs about a sad fate of prisoners in the Siberian folklore (for example, the song "Eniseyushka" existing in Krasnoyarsk region).

V.N. Gartevel'd, S.V. Maksimov, N.M. Yadrincev, V.M. Doroshevich studied songs of the Siberian convicts at the turn of the XIX and XX centuries. Among convicts' songs there were prayers, drinking songs, songs of escaped prisoners,

love effusions, marshes and others in spite of strict prohibition of any songs except liturgical ones in convicts prisons of Siberia.

After the serfdom elimination and especially after Stolypin's reforms the second flow of Russians went to Siberia and they occupied chronologically upper "rooting" level. Having come to Siberia, many migrants of the second wave turned firstly into settlers or *poselga* as they were scornfully called in Siberia. On the opinion of B. Andusev, such attitude to the incomers was formed first of all because self-comers of the second half of the XIX century (like Siberian settlers of the XVII century) were mainly from prosperous peasants and they rather painlessly got used to Old Believers communities, and new incomers come to Siberia at the beginning of the XX century were lumpen to a large extent and were significantly different from the old-timers. In Siberia people did not make a difference between natives of South Russian provinces and, for example, Ukrainians: all people who spoke South Russian modes of speech and also the Ukrainian language dialects became *khokhlis* in Siberia. On the contrary, speaking unclear but with some particularities, habitual for the Siberian old-timers, Belarusians usually were not considered *khokhlis* and were called depending on their motherlands: *mogyls*, *vi-tebshanins*.

Mass resettlement since the end of the XIX century resulted in forming national diasporas in Kemerovo region: German, Ukrainian, Estonian, Latvian, Mordovian, Belarusian, etc., which were formed and replenished due to voluntary incomers unlike deported Poles.

The basis of the songs folklore of Kemerovo region is All-Russian repertoire with the presence of local forms. In particular, there are no peasants anti-serf songs, *burlaks'* songs are not almost kept, there are a less number of plots in old robbers' songs and doleful families' and everyday songs. Certainly, soldiers' and at a larger extent Cossacks' songs acquired local originality, especially this concerns deportation, prison, settling, tramping and also working in particular mining songs. Consequently, generic and genre composition of the Russian songs folklore is presented rather full: almost all main genre-generic spheres of it were before in the Siberian territory and some of them (more often in a passive form) exist today. However, it is marked that songs genres are presented fuller and more diverse in the new incomers' folklore than in the old-timers' one. Though there were cases of intensification of ceremonial activity, «secondary» formation of repertoire of some calendar songs genres of the folklore of old-timers come into contact with new settlers.

Exchanging songs, taking over different in social affiliation compositions from one another, residents of Cossacks villages, guards, peasants villages, mining settlements made them part of their local tradition. Especially this process of interchange was significant in settlements of the mixed type where representatives of different estates lived together, in closely adjacent settlements of different estates, and where inhabitants (Cossacks, peasants or deported people) did the same (for example, mining).

Another characteristic of the musical folklore is that Russian Siberians came from different territories of European Russia that is why in Siberia there is a mixture of folklore traditions of North and South, The Urals and Volga region, at the much later stage of its formation the Siberian cultural extension was replenished with Western Russian, Ukrainian, Belarusian traditions, features of Chuvash, Esto-

nian, Mordovian, German, Moldavian folklore, etc. In some cases during settling there was enrichment of the old-timers tradition, in others there was displacement of it. More often several regional traditions were mixed that is why in the same village it is possible to record a Ryazan boussin, Smolensk "grey goat" and Mogilyov stubbly songs. In some places interaction of Russian, Belarusian, Ukrainian traditions was so intense that often Great Russian, Ukrainian or Belarusian belonging of a composition is not simply identified. Especially this concerns to russified Belarusian and Ukrainian songs.

Musical traditions of Russians, living in the territory of Kemerovo region, changed significantly, transformed by the beginning of the XXI century. In the Kuzbass folklore calendar songs were not almost kept. As for family rituals, among them rituals of the burial-funeral cycle appeared to be the most conservative ones. In wedding rituals there are still many traditional features (rituals of redemption of the bride, blessing of a bride and groom, a wedding loaf, grain shedding, etc.) along with innovations. However, wedding songs are not divisible by purpose (for a hen-party, for fiance's guests, etc.), gradually they acquired a wider meaning. Today preservers of songs traditions more often call compositions of a wedding ritual simply "wedding". In a less degree they preserved rituals of the maternity-baptismal cycle and this is mainly caused by elimination of a main acting person – the midwife. By this we should mark that initial functions of many genres were lost. Evening songs also lost their paramount significance (verbal-magic function). Mainly their role was to promote acquaintance, communication and rapprochement of the youth. Today songs of this genre often sound on family holidays not performing any special semantic function, and often they are impoverished because of absence of playing activity. Now singing of evening songs is usually accompanied with the simplest dance movements (stamping with feet, clapping). The most stable of all folklore genres of the Russian population of Kuzbass was the lyric song beyond rituals.

Another original phenomenon in the modern traditional culture of Kemerovo region is church-singing traditions of Old Believers [8]. In the territory of Kemerovo region there is a developed net of Old Believers communities representing a unique church-singing tradition originated from cultic environment of Medieval Russia. Old Believers preserved traditions of the old echoes singing till nowadays, having formed a massive and original layer of culture. These traditions combine two tendencies: from one hand, dogmatic following established canons of worship, from the other hand, changing under influence of modern environment of living.

Taking into account detached from the society life of Old Believers, it is extremely difficult to make an objective picture of their modern living. However, researchers, studying local specificity of formation of Old Believers in different regions, could have indicated two main flows: Popovets and Bespopovets who in their turn are divided into a whole number of concents and persuasions absolutely independent and often very different from one another.

In the territory of present Kemerovo region researchers K.Y. Ivanov, N.N. Pokrovskij, L.R. Fattahova, E.L. Plavskaya, etc. managed to reveal Belokrinickoe, Pomorskoe, Novozybkovskoe concents of Old Believers. By the marked concents in the territory there were less branches of Bespopovets: Ryabinivets, Philippovets, Pilgrims, Tokarevets, Netovets (Spasovo concent), okhovets (Nemol-yaks), Starikovets, Chapel, Window Worshipers (Dyrniks), White-legged, etc.

Main of them were formed during the second half of the XIX – the beginning of the XX century in the territory. Mainly they had analogues also in other regions.

Old Believers continue following singing, religious and everyday traditions but interacting with other peoples and under the influence of natural and climatic, political and economic factors they formed their specific local traditions which should be studied in correlation with the territory.

In the considered territory the center of the Belokrinickaya hierarchy (Popovets) is Novokuznetsk city. Thanks to careful attitude to church singing of local prior F. Igor Melnikov they preserve the Old Believers' church-singing tradition in the parish. Services and liturgy are sung directly on the echoes from old and reissued Old Believers books. Unlike F. Igor, parishioners mainly do not hold hook musical reading that is why they sing "according to a song", by heart. F. Igor thinks that one of his most important purposes is to teach parishioners, especially the youth, to understand hook musical writing. For this purpose F. Igor regularly invites director of the choir of singing Old Believers' parishes of Siberia A.N. Emelyanov from Novosibirsk who is a chorist having professional conductorial education and studied Old Believers singing and liturgical charter since 1993. Since 2004 he leads the choir of Novosibirsk Cathedral in the name of the Nativity of the Blessed Virgin Mary. Therefore, we can say that the Novokuznetsk Old Believers community is in the state of development. All this helps the community to accumulate a religious potential and preserve traditions of old echoes singing.

One of the less studied phenomena is the Bespopovets Chapel consent situated in the territory of Tashtagol district of Kemerovo region. In the Tashtagol Chapel community parishioners almost do not hold hook reading. A singing manner of Tashtagol Chapel Old Believers is rather original, there is not always proper consistency among singers and often we can find elements of the folk singing manner and inaccuracy of intonation.

Actually, to save singing and liturgy traditions it is not necessary to completely close themselves from the outside world. Having chosen their own unique way of accumulating and preserving traditions, each of the considered communities could carry initial Christian values to the present day.

Thus Old Believers are carriers of the Old Russian musical culture which is a significant part of the history of the Russian people on the whole. Musical origins of their traditions go back to the fundamental principles of singing Art, connected with professional church singing of Ancient Russia and rooted in worship of all Old Believers confessions. Traditions of old echoes singing preserved by Old Believers till the present day compose a specific layer in the culture of Kemerovo region.

It is important to take into account a circumstance that each generation amends genres structure of traditional musical culture enriching it with new phenomena matching the time. Wherein old traditional layers stay relatively untouchable.

Summing up we can state that formation of the Kemerovo region population went in different ways. Among them we can mark independent people colonization, assignment for Cossacks service, intra-Siberian migration and settlements of the deported people. A prominent role in formation of the first-settler layer of the Siberian population was played by natives of Middle and Lower Volga region, central and south districts of the European part of Russia, but more often Siberia were settled by people from Russian North, from north provinces.

An important specificity of the traditional culture of Siberians is that it consists of multiple-aged traditions brought by incomers in the period since the end of the XVI century till the XXI century. Generally in historic science the cultural traditions of Siberians are divided into old-timers' ones with the North Russian complex of traditions and later-settlers' (new-settlers') ones with the Middle and South Russian complex of traditions. Naturally there are connecting and intermediate links between these two historic and cultural layers. Developing old-timers' traditions removed far from "mother's" primary sources, took an original shape over time; on the contrary, later-settler cultural centers preserve stable links with the metropole, and processes of introducing, secondary localization of folklore are in the initial stage of development there.

Folklore patterns preserved in people memory of the Kemerovo region population can be referred to secondary forms called "folklorism" (stylization). A feature, contributed to such determining, is similarity to traditional forms (folk singing manner, songs themes, compositional particularities, etc.). But they are included in new cultural and everyday conditions and perform unconventional functions. Likely at the contemporary stage they are necessary as an emotional and esthetic constituent of mental life of the people.

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The culturological vision of the culture world is based on two axioms: acknowledging and emphasizing cultural diversity and the tendency to integral, consistent examining of cultural phenomena. Each cultural phenomenon is studied with the help of both its own and underlying philosophical-theoretical categories in genetic and casual interrelation with a certain cultural system (or subsystems) of considered culture at large.

The timeliness of the article is determined by its significance for the actively developing direction of regional regionalism and by identifying of genera, specific and unit characteristics of formation and existence of musical culture in the industrially developed region of Siberia, which preserves diversity of historically formed musical traditions despite the high level of urbanization.

Kemerovo region is a unique in many characteristic region, a preserver of traditional culture. There are many factors which influenced incomers to have created the original in the conditions of the territory culture which was a specific way for the people to adjust to environment and mental mastering of it, among them we should enumerate the historic particularities of Russian people settlement in Siberia, the complicity of adaptation to a new geographic landscape, the remoteness from the central territories of Russia, the variable composition of the incomers who have brought their own traditions and cultural characteristics, the lively ethnic interrelations and interinfluence.

The goal is to identify specificity of formation of regional musical culture of the industrial region of Siberia and to understand theoretically main characteristics of this process in synchronic and diachronic aspects.

Marking Kuzbass as a region of existence of specific musical traditional culture, we understand that the borders of folklore phenomena extension are convenient because historically territories of neighbor regions (Novosibirsk region, Krasnoyarsk region, Tomsk region, Altai region) had much in common. Folklore patterns preserved in people memory of the Kemerovo region population can be referred to secondary forms called “folklorism” (stylization). A feature, contributed to such determining, is similarity to traditional forms (folk singing manner, songs themes, compositional particularities, etc.). But they are included in new cultural and everyday conditions and perform unconventional functions. Likely at the contemporary stage they are necessary as an emotional and esthetic constituent of mental life of the people.

The main results of the research involve determining of main correlations between peculiarities of historical paths and factors of formation of regional culture and specificity of musical folklore, and revealing of folklore samples which can be attributed to folklorism.

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